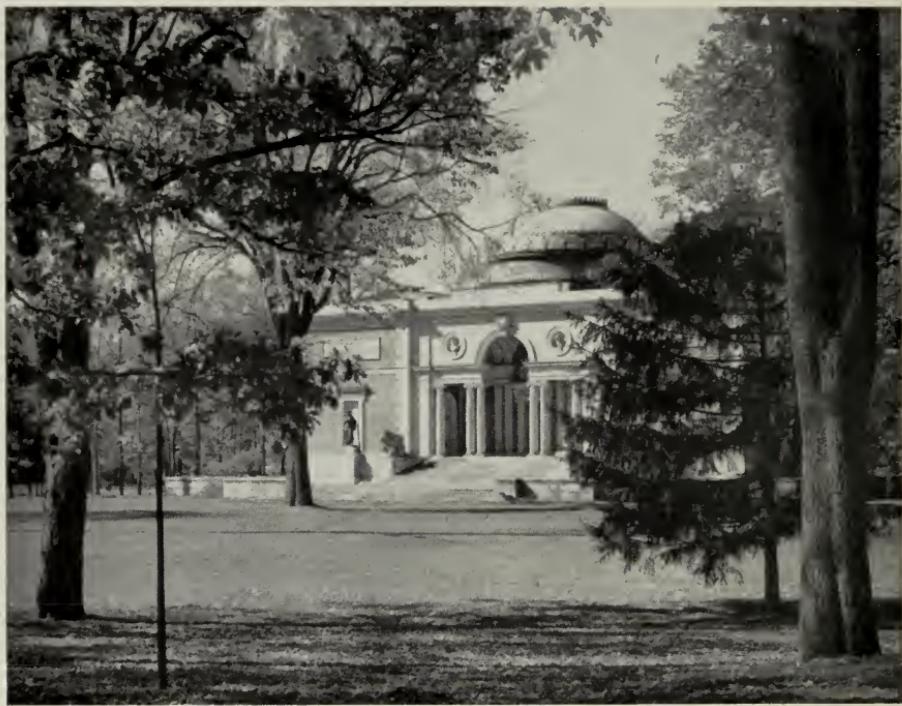


AN
ILLUSTRATED HANDBOOK
OF THE
BOWDOIN COLLEGE MUSEUM
OF FINE ARTS
IN THE
WALKER ART BUILDING
BRUNSWICK, MAINE



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THE WALKER ART BUILDING FROM THE CHAPEL

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OF THE
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Fifth Edition

BOWDOIN COLLEGE
1950

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FOREWORD

IN recent years the art collections of Bowdoin College have grown to such an extent that a complete descriptive catalogue, like those compiled previously, would now be unwieldy. Consequently, this volume has been designed as an illustrated handbook for the average visitor.

To the material of the preceding catalogue have been added descriptions of acquisitions since 1930 and information brought to light since then by research. However, certain omissions have seemed proper. For example, neither the portraits of the Presidents of the College, now hung in Hubbard Hall, nor those of distinguished alumni, officials, benefactors and friends of Bowdoin, displayed in Memorial Hall and elsewhere, have been included. The aim has been to simplify the present edition and limit it to works of art in the Walker Art Building. To that end the introductory text has been condensed; on the other hand, the illustrations have been greatly increased and accompanied by explanations. Since exhaustive notes would have defeated our purpose, these too have been limited. However, the notes include for the first time up-to-date information gathered by two former curators, Mrs. Barbara Sessions and Dr. George Roger Edwards, as well as the opinions of outside authorities. It is hoped that even in their abbreviated form the notes will give the visitor some indication of the scope and quality of the collections.

PHILIP C. BEAM, *Director*
ALBERT S. ROE, *Curator*

EDITORIAL NOTE

THE first catalogue of the art collections of Bowdoin College was compiled in 1870 by Professor Jotham Bradbury Sewall of the Class of 1848. The second edition, published in 1895 and revised in 1903, and the third edition, of 1906, were compiled by Professor Henry Johnson of the Class of 1874, who also published in 1885 the initial catalogue of the Bowdoin drawings. Professor Johnson was Curator of the Art Collections from 1881 to 1887, the first Director of the Walker Art Building from 1892 to 1917, and the first Professor of formal instruction in art in Bowdoin College. The fourth edition was compiled in 1930 by Professor Henry Edwin Andrews of the Class of 1894, Director of the Museum and Professor of Art from 1920 to 1939, with the assistance of the Curator, Miss Anna E. Smith. This handbook is the fifth edition.

HISTORICAL INTRODUCTION

THE original Bowdoin College art collection is older than the College itself and fittingly came from members of the Bowdoin family. The College was named for Governor James Bowdoin II of Massachusetts, but it was his only son, the Honorable James Bowdoin III, who was the College's chief benefactor. A United States Minister to France and Spain and a man of broad intellectual interests, James Bowdoin III bequeathed to the College in 1811 much valuable property, his collection of seventy paintings, brought together chiefly in Europe, and two portfolios of drawings. The drawings, one hundred and forty-two in number and without a catalogue, were valued by the appraisers at seven dollars and fifty cents, and were received by Mr. John Abbott, the agent of the College, on December 3, 1811. Upon the request of Mrs. Bowdoin, the paintings remained in her custody until February 5, 1813, when Mr. Abbott received them in Boston for the College. In 1826, the widow of the benefactor of the College, herself a Bowdoin by birth, added a series of family portraits to the collection, bringing the number to eighty-four oil paintings.

From the first the paintings were appreciated, but the accommodation which the College in its early days could provide was limited. In 1826 President William Allen and Professor Parker Cleaveland were requested by the Trustees to remove the pictures from the closets in which they were stored and place them on exhibition. But, owing to lack of space, the arrangement continued to be unsatisfactory.

In 1850, however, President Leonard Woods received from his cousin and close personal friend, Mr. Theophilus Wheeler Walker of Boston, the sum of one thousand dollars to be applied toward the completion of the College Chapel. Since Mr. Walker had long been devoted to the art interests of the College, the Boards voted to include in the Chapel an art gallery dedicated to the memory of his mother, Sophia Wheeler Walker. This room was the College's first formal art museum.

In 1852 Colonel George William Boyd of the Class of 1810 enlarged the collections by presenting to the College twenty-five paintings and seven engravings. At his death in 1859 he earned the further

distinction of being the first alumnus to leave to the College his entire estate without restrictions. It is in commemoration of this act that the southern gallery of the Walker Art Building is named the Boyd Gallery.

In 1855 Mrs. Lucy Flucker Knox Thatcher, daughter of General Henry Knox, bequeathed to the College four family portraits of great value and special interest, namely, those of General Waldo, Secretary and Madame Flucker, and General Knox. These paintings, united with those previously bequeathed by the Honorable James Bowdoin III and his widow, constitute a series remarkable both for the distinction in American history of the persons represented and for the eminence of the artists.

Shortly afterward, in 1857, another gift of lasting importance, the group of massive Assyrian reliefs from Nineveh, was received. Because of their size and great weight the tablets were long displayed in the north entry of the Chapel. These gifts soon strained the facilities for display, and Mr. Theophilus Walker expressed more than once his hope of being able to give Bowdoin an independent museum building. This intention was cut short of realization by his death; but in 1891 his nieces, the Misses Mary Sophia Walker and Harriet Sarah Walker of Waltham, Massachusetts, made the College the princely gift of the Walker Art Building as a memorial to their uncle.

No expense was spared by the donors, who took a keen personal interest in the construction of the building, in order to render it perfect in every particular. Moreover, the Walker Collection, to which they devoted an entire gallery in the new building, constituted one of the most valuable contributions to the works of art received by the College since the Bowdoin bequest of 1811. This room was named the Sophia Walker Gallery after the original museum room in the Chapel.

THE BUILDING

The Misses Walker entrusted the designing of the building in 1892 to Charles Follen McKim of the New York architectural firm of McKim, Mead and White. Mr. McKim had in turn the benefit of advice from his friends and colleagues, the sculptors Daniel Chester French and Augustus Saint-Gaudens. It was at their suggestion that Mr. McKim and the Walker sisters commissioned the four tympana murals in Sculpture Hall which were painted by Kenyon Cox, John

La Farge, Elihu Vedder and Abbott Thayer as a permanent part of the decorative scheme. Completed and installed in 1893, the paintings now provide an excellent cross section of American mural painting at the close of the nineteenth century.

Mr. McKim conceived his design for the building in a simple Renaissance style modelled on two Florentine masterpieces, the Loggia dei Lanzei and Brunelleschi's beautiful little Pazzi Chapel. The building was dedicated in 1894 and accepted for the College by President William DeWitt Hyde. It has been called one of the finest structures of its kind in the country.

THE COLLECTIONS

THE Museum contains certain notable collections, especially the Colonial and early Federal portraits left by members of the Bowdoin family. These include an outstanding group of paintings in the Bowdoin Gallery by Badger, Smibert, Blackburn, Copley and Feke, and the famous likenesses of Presidents James Madison and Thomas Jefferson painted by Gilbert Stuart on the order of the Honorable James Bowdoin III.

In more than one sense this group of portraits is unique in America. It is not a collection which was acquired in the art market, but has been an intimate part of Bowdoin's heritage from its earliest days. Nearly all the subjects were closely connected by blood, marriage or strong personal ties with the Bowdoin family. Most of the pictures were in the family's possession continuously from the time they were painted—in some cases as early as the seventeenth century—until they were given to the College. They are therefore significant not only for their artistic worth but for their historical importance to the College.

James Bowdoin III also left to the College an extensive group of old master drawings, the first such collection formed by an American. Among the drawings is an Alpine landscape in pen-and-ink by Pieter Breughel the Elder.

Edward Perry Warren, a connoisseur of ancient art who contributed much to the early development of the classical sections of the Museum of Fine Arts at Boston and the Metropolitan Museum in New York, gave the College a small but choice collection of Greek and Roman antiquities. Some very good Greek vases include the well-known "Bowdoin Kylix." There is also an exceptionally fine marble portrait head of the Emperor Antoninus Pius.

Although the Museum's strength lies in certain outstanding works of art and special collections, it offers good examples from many periods and places. These range from ancient Babylonian seals and Greek, Roman and Byzantine coins to modern paintings by such artists as Winslow Homer, Louis Eilshemius, James N. Rosenberg and Lawrence Lebduska. An extensive collection of prints illustrates the graphic arts from the fifteenth century to the present day; among these will be found the diverse styles of Daubigny, Delacroix, Claude Lorraine, Corot, Manet, Millet, Meryon, Childe Hassam, Whistler,

Zorn, Turner and others. The art of the Far East may be seen in a group of Chinese ceramics given by former Governor and Mrs. William Tudor Gardiner, and in scroll paintings given by Mr. William Bingham II. There are examples of primitive art from Oceania, Latin America and the Pacific Northwest. And the minor arts are exemplified by a wide variety of objects from iridescent ancient glass, Coptic textiles, Japanese lacquer ware and Spanish church vestments to American Indian baskets, European and American period furniture and silver, and the popular Baxter Collection of watches. These are but a few of the items in the permanent collections available for study and enjoyment.

THE MUSEUM, COLLEGE AND PUBLIC

The Museum also aims to provide a wider service to the College and community by supplementing its possessions with loan exhibitions. During the past eleven years masterpieces by Cuyp, Gainsborough, Rembrandt and Hogarth have been on loan from the late Sir Harry Oakes of the Class of 1896 and Lady Oakes. Mr. and Mrs. Mark Reed of Boothbay Harbor have lent on several occasions some of their paintings by Charles Burchfield, Diego Rivera and other contemporary masters. Modern paintings, produced not only in New England but as far afield as Florida and California, have been displayed in a series of monthly exhibitions. In addition, the Student Loan Collection now numbers nearly one thousand excellent, framed color reproductions of works by old and modern masters. These pictures are available to students at a nominal fee. An equal number of color facsimiles is kept on file for study purposes. In this and other ways the Museum is an integral part of the College's educational program. Classes in art are held in the Museum lecture room and studio, and equipment for them, apart from the large library of art books in Hubbard Hall, includes thousands of mounted photographs and color prints, as well as a collection of about fifteen thousand black-and-white and color slides.

OTHER POINTS OF INTEREST

The visitor to the Bowdoin campus may also be interested in viewing in Hubbard Hall the College Library, with its handsome Rare Book Room. The murals in the College Chapel are also worthy of

examination, as is Massachusetts Hall, the first building erected (1802) on the campus.

HOURS OF OPENING

With the exception of a few national holidays, the Museum is open to the public throughout the year. During the winter the hours are from ten to twelve and two to four on weekdays. The summer schedule (July and August) is ten to five on weekdays. Sunday and holiday hours are two to four throughout the year. Children under twelve must be accompanied by adults. There is no charge for admission.

POSTCARDS, PHOTOGRAPHS AND INFORMATION

A large selection of photographic postcards of items in the permanent collections is on sale at the entrance to the Museum. Moreover, the staff is glad to provide visitors and scholars with photographs of any objects in the Museum at a modest charge. Such photographs may be reproduced for cultural and educational purposes with the credit line *Bowdoin College Museum of Fine Arts*. Enquiries for more detailed information than is contained in this HANDBOOK are welcome, and members of the staff will gladly show visitors any items which, owing to limitations of space, are not currently on exhibition.

DONORS AND BENEFACTORS

The growth of the Museum of Fine Arts has been made possible from its beginning by gifts of works of art and money from the loyal alumni and generous friends of the College. In the appropriate place in the text donors have been named and their gifts described. Others who have made important gifts are: Mrs. Edith R. Abbott, Mrs. Edwin H. Abbott, Honorable DeAlva S. Alexander, the American Academy of Arts and Letters, Mrs. George L. Andrews, Professor Henry E. Andrews, Mrs. Henry C. Angell, Honorable Frederick H. Appleton, Mrs. I. S. Bangs, Mrs. Franklin R. Barrett, Professor Arlo Bates, Honorable James P. Baxter, former Governor Percival P. Baxter, Mrs. Woodbury Bedell, Mr. Edward H. Blake, Miss Edith J. Boardman, the Boston Society of Independent Artists, Mr. Clarence W. Bowen, Honorable James W. Bradbury, the British War Office, Dr. Norman Call, Mr. William H. Callahan, Miss Agnes M. Carpen-

ter, Miss Ellen M. Chandler, Mr. Horace P. Chandler, Miss Alice G. Chapman, Mr. John E. Chapman, Miss Mary J. E. Clapp, Mrs. Alger V. Currier, Mrs. William J. Curtis, Mr. William T. Dewart, Honorable John C. Dodge, Miss Virginia Dox, Mr. John Duveen, Mrs. Margaret A. Elton, Reverend William P. Fisher, Lieutenant-Commander William Flye, Mrs. Frank W. Forbes, Mr. Benjamin B. Foster, Mr. Henry J. Furber, Colonel Henry J. Furber, Dr. Frederick H. Gerish, Mrs. Charles Gilman, Mr. Reginald E. Goodell, Reverend Chauncey W. Goodrich, Mrs. Edith Greenwood, Mr. Walter K. Gutman, Mrs. Samuel Harris, Mrs. Ernest Haskell, Mrs. Childe Hassam, Miss Adesta Hatch, Dr. Louis C. Hatch, Mr. Dexter A. Hawkins, Reverend James L. Hill, Mr. Edward F. Holden, Mrs. Charles S. Homer, Jr., Professor William A. Houghton, Mrs. Lucien Howe, Mr. John Hubbard, Mrs. Anna H. Huntington, Professor and Mrs. Charles C. Hutchins, Professor Margaret Jackson, Mr. Charles D. Jameson, Mr. Edward D. Jameson, Mr. Joseph B. Kahill, Dr. Edward H. Leffingwell, Mrs. Nina Lennox, Mr. Francis O. Libby, Mrs. Ellen F. Lincoln, Mr. Philip Little, Mr. Stephen B. Luce, Mrs. Lincoln MacVeagh, Mr. and Mrs. James H. McClellan, Miss A. F. McKeen, Miss E. F. McKeen, Miss Mary Y. Mann, Mr. Roland Y. Mann, Miss Ada Manson, Mrs. Katherine Melcher, Mr. Arthur W. Merrill, Mr. Earle A. Merrill, Mr. Joseph E. Merrill, Mrs. Laura C. Miller, Professor William A. Moody, Mr. Hoyt A. Moore, Mrs. Galen C. Moses, Honorable Augustus F. Moulton, Mrs. Samuel P. Newman, Honorable William D. Northend, Mrs. Francis Ormond, Mr. Alison Owen, Professor Alpheus S. Packard, Mrs. Charles Packard, Dr. Charles W. Packard, Miss Margaret J. Patterson, Mr. Edward P. Payson, Mr. William M. Payson, Miss Elizabeth Pennell, Mr. Arthur W. Perkins, Mrs. Charles B. Perkins, Mrs. William S. Perry, Honorable John A. Peters, Mr. Erskine M. Phelps, Colonel Thomas W. Pierce, Mrs. Arthur Poillon, Miss May Potter, Mrs. Charles F. Proctor, Mr. Henry B. Quinby, Miss Harriett E. Rice, Honorable James A. Roberts, Miss Emily Sargent, Mr. F. Wenderoth Saunders, Miss Mary S. Seavey, Miss Alice Sewall, Mrs. Helen M. Shepley, Mrs. Marshall P. Slade, Mrs. Harold V. Smith, Mr. Hoke Smith, Mrs. Matilda S. Snow, Mr. and Mrs. Jared Sparks, Mrs. Eliphalet G. Spring, Mr. Alexander Standish, Miss Marion Stetson, Honorable Bellamy Storer, Mrs. Henry W. Swasey, Mrs. P. S. J. Talbot, Mr. George Thatcher, Honorable William W. Thomas, Mrs.

Edward B. Titchener, Miss Catherine Tuttle, Mrs. W. W. Tuttle, Honorable Charles H. Upton, Mrs. Louise S. Verrill, Mr. Grant Walker, Mrs. John E. Walker, Mr. Timothy Walker, Mr. William B. Walter, Mrs. Mortimer Warren, Miss Anna M. Washburn, Mrs. Elise F. White, Mrs. Percival White, Mr. Arthur Wiesenberger, Mr. Henry Winkley, Miss Clara Bowdoin Winthrop, Mr. Edward Woodman, Mrs. Abba L. G. Woolson, and Yale University.

GIFTS AND BEQUESTS

Although the Museum is open free to the public, it is—like the College of which it is a part—a privately endowed, nonprofit institution, and depends for its development upon the friends and alumni of the College. The Museum does not solicit funds directly, but welcomes interest and support. Communications with reference to contemplated gifts should be directed to the President of Bowdoin College or to the Director of the Walker Art Building.

NOTES ON THE ILLUSTRATIONS

Fig. 1 SCULPTURE HALL AND THE ASSYRIAN RELIEFS

The five Assyrian reliefs which decorate Sculpture Hall were given to the College in 1857 by Dr. Henri Byron Haskell, a graduate of the Bowdoin Medical School in the Class of 1855, who acquired them while serving as a missionary physician at Mosul on the Tigris.

In ancient times the great gypsum slabs adorned the vast palace at Kalhu, the Biblical Calah, fortress-residence of King Ashur-nasir-apal II, ruler of the Assyrian Empire from 885 to 860 B.C. A great conqueror, but also one of the worst braggarts and sadists in history, he described himself in the cuneiform inscriptions across the reliefs as "The favorite of Enlil and Urta, beloved of Anu and Dagan, the strong one among the great gods, the mighty king, king of the universe, king of Assyria, the valiant hero without a rival among the princes of the four quarters of the world, the wonderful shepherd who fears not the battle, the mighty flood who is without a conqueror, the king who has brought to subjection those who were not submissive to him, the mighty hero who tramples on the necks of his foes, treads down all enemies, and shatters the power of the strong."

In 607 B.C. the peoples subject to the Assyrians revolted and utterly destroyed them. But while it lasted, the Assyrian reign was the most consistently ruthless in history. If their art is heavy, brutal and conventionalized, it is also eloquently expressive of their worship of autocratic, military power.

Fig. 2 RELIEF OF KING ASHUR-NASIR-APAL II

This relief of King Ashur-nasir-apal II and his court attendants is, in the opinion of the Assyriologist A. T. Olmsted, unique in America. Compared to the usual colossal and ponderous mural reliefs of Ashur-nasir-apal which were probably turned out in large numbers to impress the King's subjects, this is quite small in scale, as though intended for a private royal apartment, and the quality is commensurately superior. The carving is subtler than in the great stereotyped designs and reveals a refinement and gracefulness exceptional among the Ashur-nasir-apal reliefs.

Fig. 3 MYCENAEAN AND HOMERIC ART

Warren Collection

In 1912 Mr. Edward Perry Warren of Lewes House, Sussex, England, a citizen of Gorham, Maine, and an Honorary Fellow of Corpus Christi College, Oxford, wrote to Professor Henry Johnson, Director of the Walker Art Building: "This year, having an unusually good opportunity to make up a small lot of classical antiquities, I am sending them to Bowdoin College. They are not the first pick, since the first pick went to Boston (Museum of Fine Arts) by way of purchase, but Boston did not have all that was good." This was the first of numerous gifts, which continued until 1926. In a letter of 1915 Mr. Warren revealed his systematic purpose—to present a wide range of objects which would enable the students of Bowdoin College to know and appreciate the art of the Greeks and Romans.

The objects in Figure 3 are from the Aegean civilization which preceded Classical Greece. The "Stemmed Goblet" dates from the late Mycenaean period, 1400 to 1200 B.C., the era of the Trojan Wars. The "Geometric Oinochoe" (pitcher), with its stylized painted horse, and the similar miniature "Bronze Horse" date from the eighth century B.C. Formerly considered crude, these objects are now appreciated for their vigor, freshness and clarity of design.

Fig. 4 EARLY GREEK AND CYPRIOTE SCULPTURE

Warren and Estes Collections

In 1902 Mr. Dana Estes added to the collections of ancient art a large group of Cypriote objects acquired from Major Alexander Cesnola's excavations at Salamis, Cyprus, from 1876 to 1879. Owing to Cyprus's proximity to Asia, her culture was traditionally Oriental, but between 525 and 500 B.C. her connection with Greece and Ionia was unusually close. The Estes objects are from that period. The terra cotta "Head of an Archer" wears the Phrygian cap common to Asia Minor, but the sculptural style and faint smile are reminiscent of contemporary art in Archaic Greece. The "Head of a Flute-Player," who wears an odd support called a *phorbeia* for his double-flutes, is of a type usually dedicated in sanctuaries, where religious ceremonies were commonly accompanied by music.

The Boeotian terra cotta "Statuette of a Goddess" (Warren), dating from about 500 B.C., just prior to the Persian Wars, is still naïvely archaic. But the fine little marble figure (Warren) of "Cybele Seated on a Throne"—the great earth goddess equivalent to the Roman Demeter—comes from the middle years of the fifth century B.C., the mature or Golden Age, when Pericles, Iktinos and Phidias created the Parthenon.

Fig. 5 ANCIENT GREEK VASES

Warren Collection

The Warren Collection illustrates well the achievement of the Greeks in the ceramic arts, their continuing mastery of beautiful shapes and brilliantly painted decorative figures. The vases shown here are an early fifth century B.C. black-figured lekythos from the workshop of the Painter of Athens; an Athenian red-figured amphora, dating from the Transitional period (480-450 B.C.) which followed the Persian Wars; and an Attic whiteground lekythos from the school of the Achilles Painter, who was contemporary with Pericles (died 429 B.C.). They thus represent the change in Greek art from the exuberant vitality of the Archaic period to the relative restraint and refinement of the Golden Age.

Fig. 6 GREEK HEAD OF ZEUS

Warren Collection

This marble "Head of Zeus" dates from the turbulent third century B.C., but it continues the idealization of the earlier Golden Age. In type it derives from two sources, the noble Olympian Zeus of Phidias and the languid but magnificently sensuous Hermes of Praxiteles. Pale reflection though it may be of those two transcendent masterpieces, it is a handsome little head.

Fig. 7 HELLENISTIC NEGRO HEAD

Warren Collection

The era which followed upon the death of Alexander in 323 B.C. is called Hellenistic because it was no longer truly Greek. The conqueror's armies had overrun nations and races extending from Africa to India, with far-reaching consequences for the future of Greek culture. The small city-states became cosmopolitan and sophisticated. The spirit of the times favored realism, sometimes frantic and sometimes trivial, but in its better examples, like this small terra cotta "Negro Head," sympathetic and moving, despite occasional ugliness.

Fig. 8 TANAGRA FIGURINE OF A YOUNG LADY

Warren Collection

Figurines of terra cotta, a simple medium of baked clay, have been molded all over the world, but the most famous are from the tombs of Tanagra in Boeotia. Intended to accompany the dead, they often represent gracious young ladies, and one may study in them the feminine costumes of the fourth century B.C. Though executed by humble craftsmen from molds, they show a surprising variety and, for a minor art, a high level of popular culture. Some of the figurines are like miniature copies of marble statues, and the headdresses, features, movements and draperies echo the contemporary art of Praxiteles. But mainly they were inspired by nature and capture the suppleness and immediacy of everyday life.

Fig. 9 HELLENISTIC FEMALE STATUETTE

Warren Collection

During the vigorous, manly and relatively austere Archaic and Periclean Ages, the female form was invariably represented draped. But after the disruptive Peloponnesian War (431-404 B.C.), a demand arose for luxury. Praxiteles, the leading sculptor of the time, reflected this taste in his effeminately graceful statues. His Aphrodite of Cnidos—entirely nude—introduced a new trend. The Warren statuette shows his influence persisting into the second century B.C.

at Alexandria, where Greek styles had overridden the ancient culture of the Egyptians. The old masculine idealism is gone; the latter-day emphasis is entirely upon a languid suppleness and the representation of voluptuous flesh. The figure has none of the vitality of early Greek art, but is undeniably graceful and rendered with a high degree of technical skill.

Fig. 10 HELLENISTIC MALE TORSO

Warren Collection

In 1926 Mr. Warren wrote to Professor Henry Andrews: "I am sending to Bowdoin some antiquities, of which I enclose a list; and a torso has to be sent from Providence. It has had rather a lucky escape, being an original Greek piece, dated by Dr. Amelung and Marshall about 300 b.c." For some years thereafter it was referred to simply as a marble statue of a "Young Satyr" carved in Hellenistic times in the tradition of Lysippos. Stanley Casson so classified it in his catalogue of the Warren Collection published in 1934. The workmanship was pronounced excellent and typical of the period; the abdominal muscles, for instance, are stressed to suit the Hellenistic preference for greater realism. Dr. George Roger Edwards, however, perceived that the statue had been wrongly mounted. When tipped sideways to its original position, it was seen to be a copy of the lost "Marble Faun" of Praxiteles. Moreover, it is the earliest Greek copy known, predating the Roman copy in the Capitoline Museum by several centuries and giving a proportionately clearer idea of the fourth-century masterpiece.

Fig. 11 GRAECO-ROMAN HEAD OF EROS

Warren Collection

When Mr. Warren presented this marble head to Bowdoin in 1923, he referred to it as a Greek work of the first century b.c. and furnished the following data: "Seen by Professor Murray at the British Museum and so acknowledged. Acquired by W. J. Harber of his cousin, W. W. Willett, late owner of Campden Park, Chiselhurst, Kent. The British Museum authorities said the head was brought

from Greece by Campden the antiquary (sixteenth-seventeenth centuries) and that they had knowledge of it from when Napoleon III lived at Campden Park."

During the first century B.C. Greece was falling before the advance of Rome. Her sculptors reacted variously; those sensitive to the collapse pushed Hellenistic realism to a frantic extreme in works like the Laocoön group; a few escaped into archaism; and others made a last attempt to revive the calm and formal beauty of the Golden Age. The sculptor of this "Head of Eros," the Greek god of love, was of the latter group.

Fig. 12 AUGUSTAN HEAD OF A ROMAN

Warren Collection

The Romans were conquerors, organizers and administrators, and predominantly their art lacks the sensibility of the Greek masters. But they produced a series of portrait heads which for penetrating characterizations are incomparable. This life-size marble head of a Roman citizen dates from the time of Augustus (63 B.C.-A.D. 14), when the Empire was at its height. It resembles the portraits of the Emperor himself and even in its battered condition gives an impression of strength.

Fig. 13 EMPEROR ANTONINUS PIUS

Warren Collection

This head of Antoninus Pius shows the unsurpassed technical skill of the Roman portraitists. The representation, combining virility with refinement and intelligence with character, coincides with what history records about the man and his reign. Antoninus was the adopted son of Hadrian and foster father of Marcus Aurelius, and, like them, a great administrator. He worked tirelessly for the welfare of his subjects. Liberal and humane, he promoted art and science, built innumerable public works, expanded the system supporting orphans, and reduced the burden of taxes in the provinces. During his long life (A.D. 86-161) the Roman Empire enjoyed almost unbroken peace and great prosperity.

Fig. 14 GOTHIC HEAD OF A KING

Warren Collection

Since the publication of Henry Adams's classic *Mont-Saint-Michel and Chartres* many critics have agreed with him that the artists of France perfected in the thirteenth century of the Christian era a purity of taste and feeling that has hardly been approached before or since in Western art. This limestone "Head of a King" is from that period. Though its original location is unknown, it is of a type often found on the great cathedrals. The eyes are large and fine, the mouth sensitive, and the carving, especially of the hair, crisp and assured.

Fig. 15 Pieter Breughel the Elder (1525-1569)

WALTERSBURG

Bowdoin Collection

This pen-and-ink drawing is the masterpiece of the collection of one hundred and forty-two drawings bequeathed by the Honorable James Bowdoin III, and is now recognized without question as being from the hand of the great Flemish painter, Pieter Breughel the Elder. At the top is inscribed the word *Waltersspurg*. Waltersburg, as it is now called, is a town of nine hundred inhabitants at the head-waters of the Rhine, on the old route between Flanders and Italy. In 1551 Breughel journeyed to Italy to see the works of the Renaissance masters, but was most impressed by the grandeur of the Swiss Alps. On his return to Flanders in 1554 he brought a remarkable series of landscape drawings of mountain scenery which entered later into his greatest compositions, such as the "Hunters in the Snow" and the "Return of the Herd."

Fig. 16 Spanish-Italian

HEAD OF A YOUNG MAN

Given by Mr. R. P. Manson

The painter of this "Head of a Young Man" is unknown. Authorities agree that it is a fine and genuine seventeenth-century portrait, though not necessarily by a ranking master. Politically and cultural-

ly Italy and Spain were closely connected at that time, and the picture might easily have been painted in either land. Its artistic qualities have made it one of the most popular pictures in the Museum; the modelling is soft and sensuous, the tones of the background are clear and transparent, and the form is retained in the darkest and richest passages.

Fig. 17 THE BOWDOIN GALLERY

In this room are displayed mainly the paintings which belonged to the Bowdoin family, who traced their ancestry back to Baldwin, Count of Flanders in the ninth century. During the seventeenth century they were prosperously settled near La Rochelle, France, under the name of Baudouin, and were of the Huguenot faith. When Louis XIV abolished religious freedom by revoking the Edict of Nantes in 1685, Dr. Pierre Baudouin and his family sought asylum in the vicinity of Falmouth (now Portland) in the District of Maine. In 1690 he settled at Boston, where he died in 1706. It was his son, James I (1676-1747), who changed his name to Bowdoin and re-established the family fortune. By his Huguenot industry and astuteness he amassed the largest estate willed by any resident of Massachusetts prior to the Revolution. A portrait of James Bowdoin I by Joseph Badger (active 1740-1750) hangs in the Bowdoin Gallery. Through succeeding generations his descendants distinguished themselves in political, economic, cultural and social life, and patronized the finest portrait painters in America.

Fig. 18 EUROPEAN AND AMERICAN SILVER

Among the pieces of European and American silver in this case is the Cony Memorial Collection given in memory of the Honorable Daniel Cony (1752-1842), who served from 1794 to 1797 on the first Board of Overseers of the College. It was presented by his great-granddaughter, Mrs. Albert E. Davies. Included in the collection are a spectacle case by Paul Revere (1735-1818), a soup tureen with cover and tray owned by Governor James Bowdoin II and bearing the Bowdoin coat-of-arms, and a punch ladle with ebony handle by Paul Revere, also owned by Governor Bowdoin, which was given

by Miss Clara Bowdoin Winthrop. In all there are seven pieces which formerly belonged to Governor and Madame Bowdoin whose portraits are seen in the background.

Fig. 19 FURNITURE AND PAINTINGS IN THE BOWDOIN GALLERY

The desk, of the Governor Winthrop type, was made about 1770. It belonged to Nathaniel Hawthorne during his residence at Salem, where he wrote *The Scarlet Letter*. Graduated from Bowdoin in 1825, Hawthorne was a classmate of Henry Wadsworth Longfellow. The chairs, bequeathed by Miss Mabel S. Davies, of a set of six dating from the early nineteenth century, were owned at one time by Aaron Burr. The portrait over the desk, "Elizabeth Bowdoin Temple and James Bowdoin III as Children," is by James Blackburn (active 1753-1763). Elizabeth Bowdoin married Sir John Temple, the Surveyor-General of Customs in the colonies. The picture was bequeathed to the College by Mrs. Sarah Bowdoin Dearborn in 1826. Little is known of the painter's training except that he attempted to bring from London to Boston the fashionable style of Thomas Hudson. However, the charm of the picture lies in an almost naïve combination of awkwardness and elegance.

Fig. 20 John Smibert

REVEREND JAMES McSPARRAN

Given in 1897 by Mr. Charles Edward Allen

Smibert (1688-1751), the son of a dyer of Edinburgh, had a sound training at Thornhill's Academy in London, but his low birth handicapped him as a fashionable portrait painter. After abandoning London, he travelled in Italy. Then he joined Bishop Berkeley in a venture to establish a universal college of arts and sciences in Bermuda. While the company paused in Newport in 1729 to await funds, Smibert occupied himself by painting, among others, the portrait of the Reverend James McSparran, rector of St. John's Church in Narragansett, Rhode Island. When the Berkeley venture failed shortly afterward, Smibert left Rhode Island for Massachusetts.

Fig. 21 John Smibert

JAMES BOWDOIN II AS A BOY

Bowdoin Collection

In 1729 Smibert settled in Boston, where, thanks to his English training and marriage to a beautiful heiress twenty years his junior, he had the portrait field to himself. He painted the portrait of James Bowdoin II (1726-1790) in 1738, when the future governor was about twelve years of age. A comparison of this portrait with the "James Bowdoin I" by Joseph Badger will reveal Smibert's artistic superiority over the native-born painters. He virtually founded a new school of painting in America.

Fig. 22 John Smibert

THE CONTINENCE OF SCIPIO (after Poussin)

Bowdoin Collection

In 1941, while X-raying the Bowdoin Collection, Mr. Alan Burroughs rediscovered the authorship and history of a series of puzzling paintings. They had been acquired by Governor James Bowdoin from Smibert's estate after the painter's death in 1751. Gilbert Stuart, on a visit to Brunswick in 1821, pronounced them original paintings by Raphael, Titian, Tintoretto, Van Dyck and Poussin. Their true history was different; Smibert had painted them in Italy. In 1730 he displayed them—as copies—in the first art exhibition in America. For some years afterward they hung in his studio in Court Street, around the corner from the Old State House. From them his pupils, especially Copley, gained their first glimpse of the richer painting style of Europe. Seen in that light they are much more important historically as copies than as questionable originals.

Fig. 23 Robert Feke

GOVERNOR JAMES BOWDOIN II

Bowdoin Collection

Robert Feke, the first native-born master in American painting, is also its most mysterious major figure. James Thomas Flexner says

that after discounting the romantic legends about Feke "everything we know for certain about his career can be detailed in less than a thousand words . . . and . . . we are thrown back on the realization that we know nothing about the artist's life before 1741 or after 1750." The four portraits of members of the Bowdoin family which he signed and dated in 1748 are, therefore, key pictures in the study of his career. The portrait illustrated here is of Governor James Bowdoin II (1726-1790) who, after inheriting the largest fortune of his day in Massachusetts, became Governor of the Colony, a Fellow of the Royal Society of London, and a founder and longtime President of the American Academy of Arts and Sciences. An intimate friend of the leading American patriots, he risked his fortune by siding wholeheartedly with the Revolutionary cause.

Fig. 24 Robert Feke

GENERAL SAMUEL WALDO

Bequeathed in 1855 by Mrs. Lucy Flucker Knox Thatcher

The painting of General Waldo, Feke's only known full-length portrait, is considered his masterpiece. It was probably painted between 1748 and 1750, and was given to the College by a great-granddaughter of the General. General Waldo (1696-1759) fought at Louisbourg in 1745, one of the major turning points in the contest between the British and French for supremacy in America. In the Bowdoin painting General Waldo carries a baton emblematic of his rank, and in the background is depicted the fortress of Louisbourg. In private life he was a resident of Boston and owned large tracts of land in Maine. His second wife (born Erving) was a sister of Mrs. James Bowdoin II.

Fig. 25 John Singleton Copley

THOMAS FLUCKER

Bequeathed in 1855 by Mrs. Lucy Flucker Knox Thatcher

Copley (1737-1815) was the first American-born artist to achieve international recognition while still resident in America. Contact with Smibert gave him insight into the larger world of painting of the Eu-

ropean old masters, and in 1774 he sailed abroad to study. The Revolutionary years being unfavorable for art in the colonies, he settled in London and remained there for the rest of his life. As we now see it, his work in England was paralleled by members of the British school, but his gallery of American colonists, like Flucker, was unmatched, and forms a dominating group in American artistic history. Thomas Flucker (1719-1783) was Colonial Secretary for Massachusetts, brother-in-law of Governor James Bowdoin II, and father of Mrs. Henry Knox. The portrait was given to the College by Mr. Flucker's granddaughter.

Fig. 26 Gilbert Stuart

THE HONORABLE JAMES BOWDOIN III, AND THE
“PRESIDENT’S CHAIR”

In 1809 the Honorable James Bowdoin III (1752-1811) returned to America from Europe and found Stuart (1755-1828), the celebrated painter of presidents and statesmen, settled in Boston. He commissioned Stuart, whom he had employed before, to paint the portraits of himself and his wife which he bequeathed to Bowdoin College in 1811. The only son of Governor Bowdoin, James Bowdoin III became distinguished in his own right. Well-educated at Harvard and Oxford, he read widely and travelled extensively in Europe. His close association with his father brought him into contact with the leading men of his day. He entered political life and became representative, senator, and councillor in his native state, and Jefferson’s ambassador to Spain. Though not alone as a connoisseur of paintings, he was far ahead of his time in America as a collector of drawings.

The “President’s Chair,” given in 1872 by Mr. E. Wilder Farley of Newcastle, Maine, is reputed to have been carved in England in 1630 and brought to America about 1635 by ancestors of the Dennis family of Ipswich, Massachusetts. Mr. Luke Vincent Lockwood, however, believes that it is American, and the finest oak chair of its type in the country. Because of the association with Ipswich of President McKeen, the first head of the College, the chair has been used for many years by the President of the College in presiding over the commencement exercises.

Fig. 27 Gilbert Stuart

PRESIDENT THOMAS JEFFERSON

Bowdoin Collection

In 1805 the Honorable James Bowdoin III wrote to General Henry Dearborn: "I should be much obliged to you to procure me the portraits of Mr. Jefferson and Mr. Madison if a good painter can be found in Washington, and they shd. be willing to take the trouble of sitting therefor. . . . I shd. like to have them done by Stuart, could he be induced to execute them, as well he is able." Four months later, Mr. Bowdoin having sailed to Spain as ambassador, General Dearborn wrote to Thomas L. Winthrop: "By Mr. Bowdoin's request I engaged Mr. Stuart to take a half length portrait of the President of the U. S. and one of Mr. Madison. Mr. Stuart has nearly completed them and will take them with his other effects to Boston." These letters reveal the origin of the Jefferson portrait, which has come to be accepted as the classic likeness of the great President.

Fig. 28 Gilbert Stuart

MRS. THOMAS C. UPHAM

Given in 1919 by Mr. Edward D. Jameson of Boston

Mrs. Upham was born Phoebe Lord of Kennebunk, Maine. After her marriage to Professor Thomas Cogswell Upham, who taught philosophy at Bowdoin for more than forty years, she resided at Brunswick. An abolitionist, she occasionally offered the protection of her home to runaway slaves bound for Canada. A contemporary, Mrs. Harriet Beecher Stowe, author of *Uncle Tom's Cabin* and the wife of another Bowdoin professor, described her as a person of fine character and great kindness. The portrait was painted about 1825, when Mrs. Upham was twenty-one. It was given to the College by Professor Upham's grandson, Mr. Jameson, who wrote in 1920, "My wife had an old diary in which she stated that when Mrs. Upham was a young girl she was with her parents in New York, and Stuart fell in love with her and wished to paint her." Since Stuart was seventy at the time and partially paralyzed, the story seems somewhat romanticized. But Stuart, always witty and gallant, responded as an artist to the girl's beauty and painted her with a sure and deft touch

remarkable for his age. His brilliant technique rarely showed to better advantage. The picture is the finest of the Stuart portraits at the College.

Fig. 29 Thomas Sully

DR. JOHN VAUGHAN

Given in 1908 by the Reverend Edward Abbott

In the generation after Stuart the change from aristocracy to democracy in America put an end to portraiture as it had been known in the eighteenth century. Sully (1783-1872), trained in London under the master virtuoso Lawrence, was one of the last to employ the elegant poses and fluid brushwork of the old school, such as we see in this portrait of Dr. John Vaughan (1756-1841). He was sometimes sentimental, but was more a stylist than a realist. The picture is signed and dated "J. S., 1823" and was painted in Philadelphia, where, as signified by the A. P. S. on the book, Dr. Vaughan was Secretary of the American Philosophical Society. Dr. Vaughan was the uncle of Harriett Vaughan Abbott, whose husband, Jacob Abbott of the Class of 1820, wrote the "Rollo Books." The portrait was given to the College by her son.

Fig. 30 Alexander Wyant

A CLEARING IN THE WOODS

Given in 1946 by Colonel Francis M. Weld of New York

"A Clearing in the Woods" represents the change in nineteenth-century American painting from portraiture to a larger interest—partly inspired by science—in the natural world. Wyant (1836-1892) initially followed the lead of the landscapists Inness, Turner and Constable; then, after studying in Europe in 1865, he developed his own calm and poetic style by painting directly from nature. His early pictures were large, his later ones small, depicting wooded glens, verdant rolling meadows and forest glades, suffused with a soft, pervading light. He was a master of atmospheric effects and lights and shadows which convey the serene pleasure he derived from nature. "A Clearing in the Woods" was painted at Arkville in the foothills of the Catskills, where Wyant spent the last years of his life.

Fig. 31 Winslow Homer

END OF THE HUNT

Walker Collection

In 1892, when at the height of his powers, Winslow Homer (1836-1910) painted one of his finest series of watercolors, a medium in which he was a consummate master. Later in the same year he exhibited the group at the Doll and Richards Gallery in Boston under the general title "In the Adirondack Mountains." From that exhibition the Walker sisters purchased the "End of the Hunt," which they donated a year later to the Walker Art Building. By encouraging the work of living American artists, the Misses Walker showed exceptional foresight and judgment. The prevailing taste among the well-to-do was for the established European old masters, and native painters like Eakins and Homer had difficulty in selling their pictures, which were considered harsh and crude. Homer spent part of every year hunting and fishing in the northern woods of New York State and Canada and knew intimately such scenes as the "End of the Hunt" depicts. No one has surpassed him in conveying the physical sensation of the mountains, forests and lakes, or the excitement and freedom of virile outdoor life.

Fig. 32 John La Farge

ATHENS

In 1893, under the guidance of the architect of the Walker Art Building, Charles F. McKim, the Misses Walker commissioned four mural paintings to be executed as permanent decorations of Sculpture Hall. These were to symbolize the artistic achievements of Athens, Florence, Rome and Venice as conceived by John La Farge, Abbott Thayer, Elihu Vedder and Kenyon Cox. American mural painting at that time was classical, idealistic, literary and European in character, and at the opposite pole from Homer's vivid naturalism. John La Farge (1835-1910), painter of the "Athens," the best known of the four murals, was a great eclectic, a man of unusual versatility and erudition. Educated in Europe, his outlook was learned and traditional, for he loved and respected the past. He was not, however, unoriginal. In 1886 he took a trip to Japan and the South

Seas with Henry Adams and brought back a portfolio of brilliant, directly painted watercolors, four of which are in the Walker Collection. The tones of the "Athens," which he painted shortly afterward, undoubtedly owe something of their richness to the stimulus of that journey.

Fig. 33 Ernest Fiene

LANDSCAPE

Rosenberg Collection

In 1947 and 1948 Mr. James N. Rosenberg of New York City gave to the College a selection of paintings illustrating some of the aims and accomplishments of contemporary American painting. The "Landscape" by Ernest Fiene (born 1894) is representative; it is as thoroughly forward-looking as La Farge's "Athens" is retrospective. Signed and dated 1922, it shows the artist studying and absorbing the methods of Cézanne which had been revealed at the famous Armory Show of post-impressionist French art in 1913. Like Cézanne, Fiene uses nature only as a starting point for a unified structural organization, the visual equivalent of a musical composition.

Fig. 34 Edouard Manet

BOY AND DOG

Coffin Collection

This etching by Manet is one of a group of sixty-two prints by old and modern masters of the graphic arts given by Mr. Charles A. Coffin in 1923, to which he added other prints in the course of time. The artist, Edouard Manet (1833-1883), was a cultivated gentleman of independent means and an educated devotee of the old masters. But his artistic eye was independent and creative. A pioneer impressionist, he brought to the graphic arts the same emphasis, selection and spontaneity that he employed in his painting. But the public, prejudiced by extreme academic conservatism, attacked his unconventionality with almost hysterical vehemence. Today France exalts his work in the Louvre and honors him as one of the greatest of her masters. The figures in the "Boy and Dog," reduced to simple masses with only a

few salient details, reflect the influence of Velasquez, whose work Manet admired.

Fig. 35 Antoine Louis Barye

A MAN MASTERING A HORSE

Walker Collection

In 1894 Miss Mary Sophia Walker wrote to Professor Johnson: "I am just in receipt of a letter from Cottier & Co. saying that they have sent to Brunswick and ask you to report on its safe arrival a box containing a wax model of Barye. . . . I hope you will be pleased with the Barye model. I asked Mr. [Daniel Chester] French to look at it before we bought it and he was very enthusiastic about it. I have the history of it since it came from the hands of the sculptor and the catalogue of its first exhibition by Drouot who bought it from the sale immediately after Barye's death, but Mr. French said it spoke for itself as the work of the master." Miss Walker showed excellent judgment in purchasing a work by Barye at that time. Though now recognized as one of France's greatest sculptors, Antoine Louis Barye (1796-1875) was not appreciated in his own lifetime, when his vigorous, impressionistic studies of animal life ran counter to the humanistic and classical predilections of the Academy. The horse in Figure 35 is remarkably like the later sculptural studies of Degas.

Fig. 36 Paul Bartlett

STATUE OF A NUDE MAN

Gift of Mr. Walter Griffin

The long career of Paul Bartlett (1865-1925) is almost the converse of Winslow Homer's. Though born in New Haven, Connecticut, he lived abroad for so long that he became more European than American. He acquired from his master, Fremiet, a brilliant technique, but the chief influence upon his art was the sculpture of Rodin. Twenty years Rodin's junior, Bartlett worked in Paris when the great sculptor was at the peak of his fame. Rodin's influence is especially apparent in this signed "Statue of a Nude Man": in the introspective expression, in the universal theme, in the use of the nude, in the

rhythmic pose and in the undulating pictorial surfaces. Both Rodin and Bartlett owed much to Michael Angelo. This statue, like Rodin's own "Age of Bronze," has been much influenced by Michael Angelo's "Bound Slave," which Bartlett undoubtedly studied in the Louvre. Always a fine craftsman, Bartlett gave his bronze figure a beautiful green patina.

Fig. 37 Eleanor Lincoln Johnson

HEAD OF A JAVANESE GIRL

Gift of the Artist, 1948

Mrs. Johnson was born in the compound of St. John's College, Shanghai, China, where her father, Dr. Charles S. F. Lincoln of the Class of 1891, was for many years a medical missionary. She grew up in the Orient and has used Far Eastern themes in many of her sculptures; but she applies to her work the modern conception of sculptural form, emphasizing the inherent weight and mass of her materials through smooth, rounded surfaces and almost geometric shapes. Conversely, she avoids the sensuous appeal of imitated flesh or the distractions of broken surfaces which attract a play of light and shadow. Her essentially classical approach follows the leadership of French post-impressionist masters like Aristide Maillol, who paralleled in sculpture what Cézanne achieved in painting.

Fig. 38 CHINESE CERAMICS

Gardiner Collection

The Gardiner Collection of Chinese and Korean ceramics was given in 1940 by former Governor and Mrs. William Tudor Gardiner of Gardiner, Maine. Catalogued by Mr. John Pope of the Freer Gallery, Washington, the ceramics are the products of dynasties ranging from the Han (206 B.C.-A.D. 221) to the Ch'ing (1644-1912). The earlier objects in the collection are of pottery, as porcelain, for which China became so famous that the two words are synonymous, was not employed until the T'ang dynasty (617-906), and not generally until the Sung dynasty (960-1279). The Korean ceramics all belong to the Korai dynasty (918-1342) which was roughly

contemporary with the Sung dynasty. Figure 38 illustrates, from left to right, a selection of the Chinese porcelains: a small vase in the shape of a bud, with blue glaze, soft Chün ware, Sung dynasty; a bowl, grey-green glaze, Chün ware, Sung dynasty; a vase of white porcelain, with grey-green celadon glaze, Ch'ien Lung period (1736-1796) of the Ch'ing dynasty; and a small bowl, grey-green glaze, Chün ware, Sung dynasty.

Fig. 39 BLANC DE CHINE KUAN YIN

Gardiner Collection

Kuan Yin, in the original Buddhist pantheon, was Avalokiteśvara, a male deity as powerful as his Hindu rivals, Siva and Vishnu. But after Buddhism entered China, women adopted the Bodhisattva and changed him into the goddess of mercy, one responsive to prayers for fertility, surcease from pain and protection from misfortune. In art the figure of Kuan Yin gradually took on the softer characteristics of her supplicants. By the Ch'ing dynasty, the period of the Gardiner statuette, the images of the goddess had ceased to have their former religious significance and were admired mainly for their serene spirit and pleasing forms, that is, as works of art.

Fig. 40 Chao Ping-Chin

GENERAL HWANG TAO-CHOU

Bingham Collection

By the time of the Ming dynasty, China's great schools of religious and landscape painting had passed, but her artists continued to paint remarkably fine portraits. The person here represented was a statesman, scholar, artist and poet at the court of the last Ming emperor. In 1644 the Ming dynasty was overthrown by an invading Manchurian army, and the Emperor committed suicide to avoid capture. The victors put to death all of the imperial family who fell into their hands. Only the eldest son escaped and fled to southern China. Hwang Tao-Chou remained loyal to him and commanded his body-guard. Eventually they were overtaken; the Prince was killed and Twang Tao-Chou thrown into prison, where, four years later (in

1650) he was executed. The portrait was painted after his death by Chao Ping-Chin of the early Ch'ing dynasty; it is accompanied by a biography of the General, a landscape entitled "Bamboo and Fir Trees" painted by Hwang Tao-Chou himself, and a poem in the handwriting of Hwang; it is signed with his literary name, Hwang Shi-Tsi. The scroll is one of a collection given in 1942 by Mr. William Bingham II.

Fig. 41 PERUVIAN DOUBLE VASE

Hammond Collection

In recent years there has developed a new appreciation of the pre-Columbian art of the Mayas, Aztecs and Incas of Central and South America. Civilization, we now know, reached an advanced stage among those tribes before the Spanish conquests. This was especially true of the Incas, who organized a complex political and social system in the high Andes of Peru. Their artistic products, like the "Double Vase" shown here, are of fine quality, distinguished for compactness of design, technical skill and lively imagination. This is one of several pottery objects from Latin America given in 1906 by Mr. and Mrs. George Warren Hammond. It comes from the region of Pachacamac and dates from the late Chimu period, about A.D. 1,000.

Fig. 42 PERUVIAN PITCHER

Hammond Collection

The Inca inhabitants of the Andes were masters of architecture under exceedingly difficult mountain conditions, and were equally adept at the ancient arts of textile weaving, pottery making and sculpture. The pitcher illustrated comes from the Chimu period, about A.D. 1000, and shows the sure grasp of form and design characteristic of their arts and crafts.

Fig. 43 MELANESIAN STATUETTE OF A WOMAN

Anonymous Gift

This small chalk female idol is from New Britain Island in Melanesia and is similar to images used by the Ingiet Secret Society, an important magico-religious cult of the Gazelle peninsula. The statuettes represented ancestral spirits and were housed in a sacred enclosure. They are not new to America; many of them were brought back from the South Pacific in the nineteenth century by ship captains and other voyagers. But to Victorian eyes accustomed to Raphael and Phidias, the Melanesian images seemed merely comical or grotesque. Only recently have they been appreciated for their simple but strong sculptural qualities and their expressive vitality.

Fig. 44 POLYNESIAN CANOE PADDLE

Gift of Captain Weeks of Vassalboro, Maine

Primitive peoples everywhere seem to have a strong sense of design and manifest the universal instinct to give pleasing forms and decorations to practical objects. The aesthetic urge is aptly illustrated by the graceful lines given to this paddle. Canoe paddles were used daily in Central Polynesia, for the islanders were extremely skilful as seamen and travelled back and forth constantly between the various groups. It was probably Gauguin's sojourn in Tahiti from 1891 to 1901 that opened our eyes to the merits of Polynesian art.

Fig. 45 POLYNESIAN CEREMONIAL ADZE

Gift of Captain Weeks of Vassalboro, Maine

This carved wooden adze is from Tonga in the Central Polynesian Islands. The most determined fighters in the Pacific, the Tongans were also daring navigators. As self-reliant as the Norsemen, their attitude toward the supernatural is well illustrated by Linton, Wingerd and D'Harnoncourt; they tell of "a Tongan king who, to test the power of the gods, invited them to guard his back in an impending battle. He would take care of his front himself. As luck would have it, he was wounded in the back and his low opinion of the gods was

confirmed." The same authors point out a preoccupation with geometric designs in Polynesian art which reflects the complex local, religious and social concepts. The intricate patterns were often so deeply cut, as they are in this case, that the adzes could no longer be used as tools and served only ritual purposes.

Fig. 46 MELANESIAN FANTASTIC MASK

Sewall Collection

On close study the arts of the South Seas reveal a wealth of distinctive local types. This fantastic mask, one of eight given by the Honorable Harold M. Sewall, comes from New Ireland, one of the most interesting sources of the elaborate and fantastic carvings in the Oceanic area. Ancestor rites were the dominating feature of New Ireland culture, and these were celebrated in a series of ceremonies called the *Malagan*. An important part of the festival was a set of masks carved by professional sculptors during a long period of preparation. The masks were worn for a two-day period of feasting, dancing and processions. Oddly enough these fearsome carvings were not intended to be horrible or mournful, for the *Malagan* was an occasion for the expression of great joy, and the celebrators greeted the initial appearance of the masks with childlike shouts of amazement and delight.

Fig. 47 AMERICAN INDIAN STATUETTES

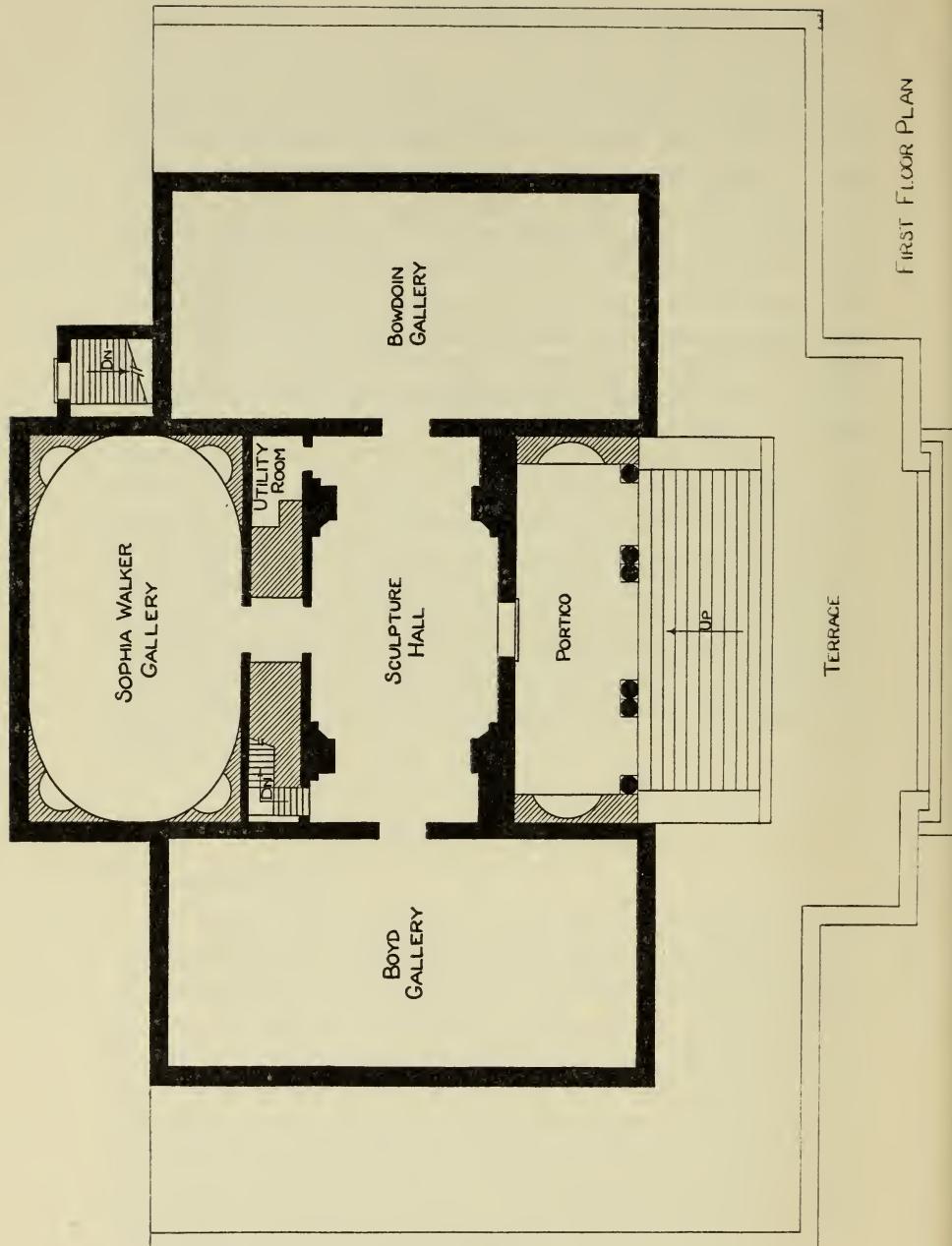
Anonymous Gift

For many years missionaries, travellers and explorers have brought back from Alaska and the Pacific Northwest painted wooden carvings made by the native Indians. Formerly these were dismissed as crude or barbaric, or referred to facetiously as "totem pole art." Recently, however, their true artistic worth, especially their fantastic and vivid imagery, has been studied seriously by scholars and artists alike. The two small figures reproduced here are possibly portraits of a man and his wife. They come from the Nootka tribe of Vancouver Island and reveal recognizable local conventions, but seen in their larger relations they are akin to an Asiatic style which encircled the Pacific from Peru to New Zealand.

Fig. 48 ALASKAN BIRD-MASK

Anonymous Gift

This painted, wooden human mask surmounted by a bird is, according to the best authority, either from the Queen Charlotte Islands or Tlingit, between Juneau and Skagway on the Alaskan coast. The bird has been identified as a long-billed curlew, which migrates, according to the season, between Puget Sound and the Bering Straits. The exact significance of the mask is undetermined, but it was probably a dance wand or part of the decoration of a wooden headdress. The frightening faces so common in primitive art were to some extent intended to ward off evil spirits by a show of fierceness, but another theory is that they also reveal the subconscious fears of primitive man.



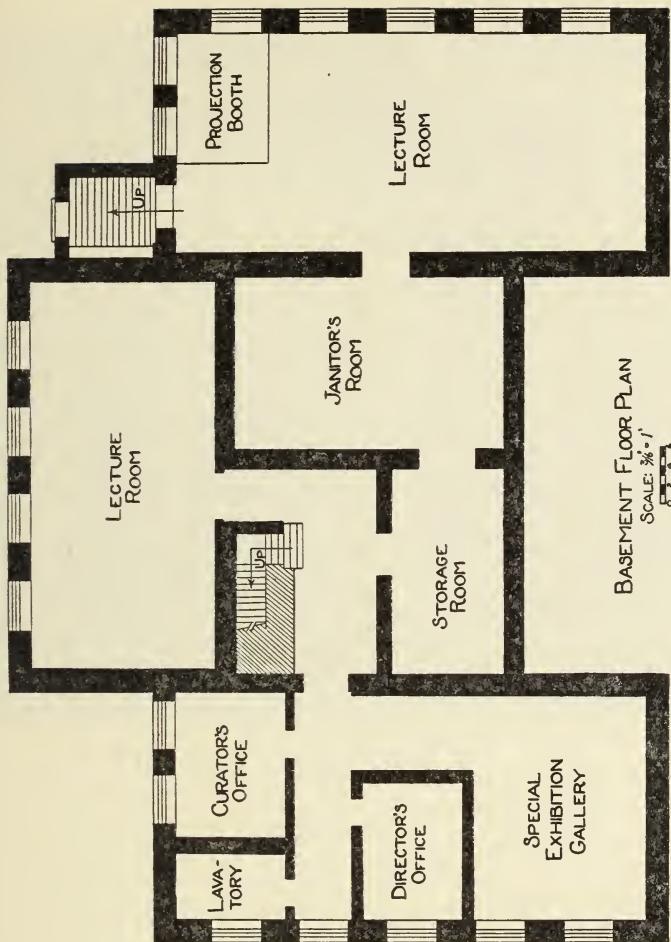




Fig. 1

SCULPTURE HALL



Fig. 2

ASSYRIAN RELIEF



Fig. 3

MYCENAEAN AND HOMERIC ART



Fig. 4

EARLY GREEK AND CYPRIOTE SCULPTURE



Fig. 5

ANCIENT GREEK VASES



Fig. 6

GREEK HEAD
OF ZEUS

Fig. 7

HELLENISTIC
NEGRO HEAD





Fig. 8

TANAGRA
FIGURINE



Fig. 9

HELLENISTIC
FEMALE
STATUETTE



Fig. 10

HELLENISTIC
MALE TORSO



Fig. 11

GRAECO-ROMAN
HEAD OF EROS



Fig. 12

AUGUSTAN HEAD
OF A ROMAN

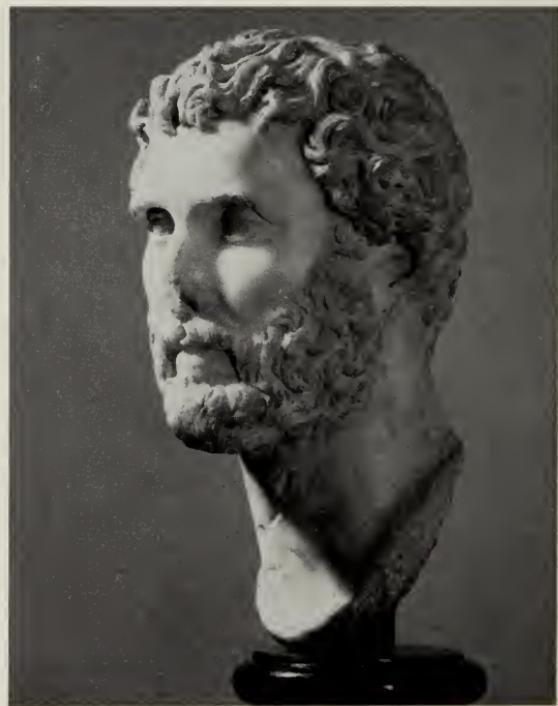


Fig. 13

EMPEROR
ANTONINUS PIUS



Fig. 14

GOTHIC HEAD OF A KING



Fig. 15

Pieter Breughel the Elder

WALTERSBURG

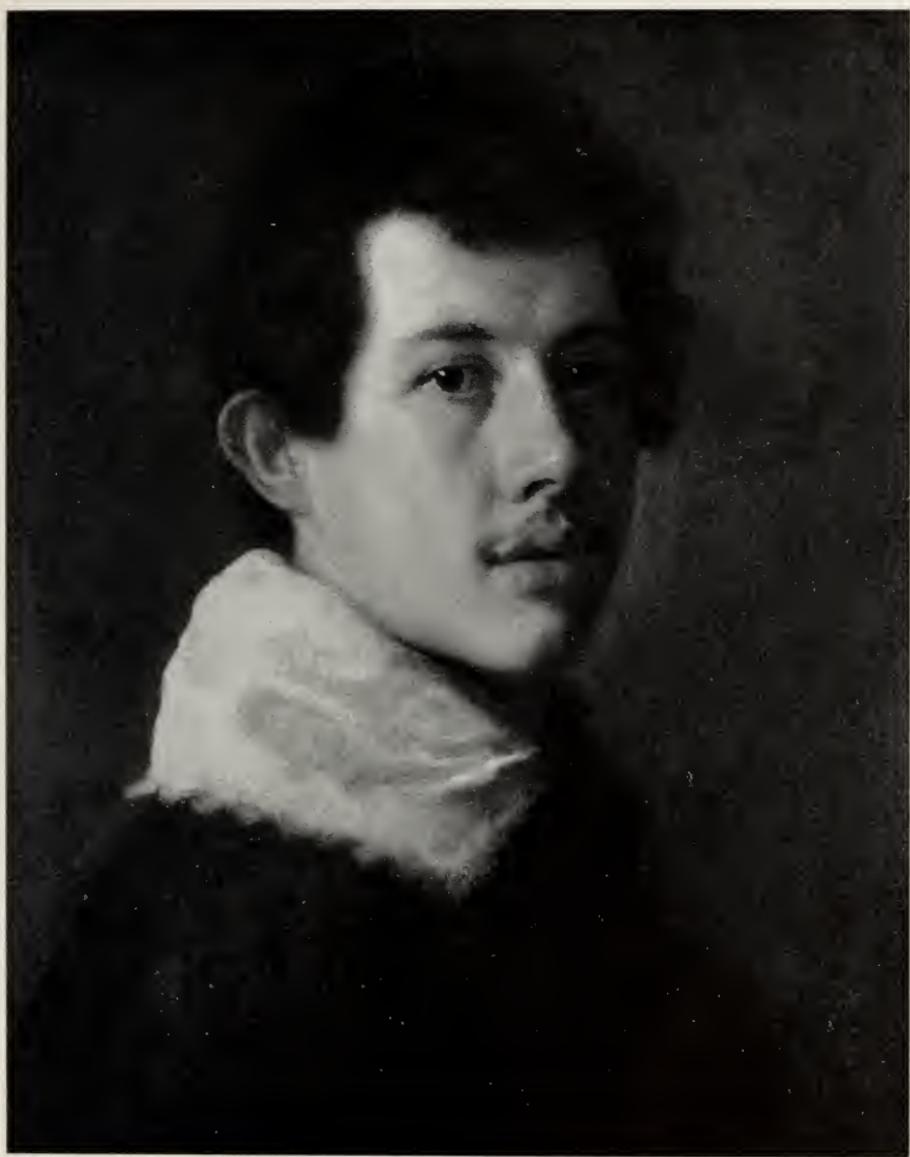


Fig. 16

Spanish-Italian
HEAD OF A YOUNG MAN



Fig. 17

THE BOWDOIN GALLERY



Fig. 18

EUROPEAN AND AMERICAN SILVER



Fig. 19

FURNITURE AND PAINTINGS
IN THE BOWDOIN GALLERY

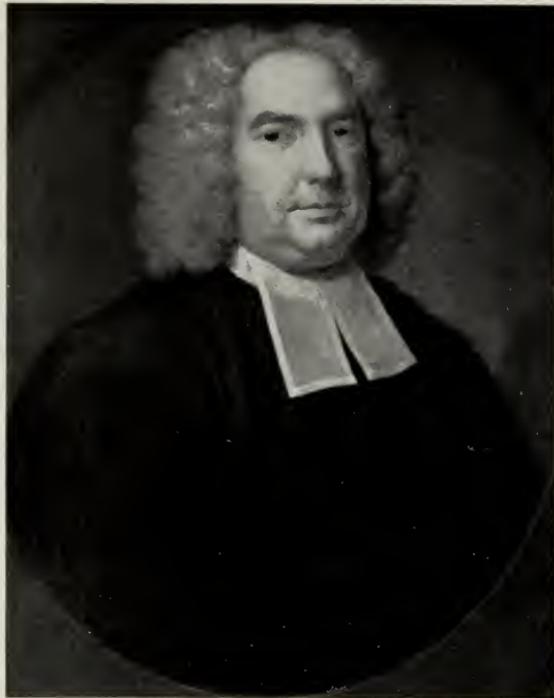


Fig. 20

John Smibert

REVEREND JAMES

McSPARRAN



Fig. 21

John Smibert

JAMES BOWDOIN II

AS A BOY



Fig. 22

John Smibert

THE CONTINENCE OF SCIPIO (after Poussin)



Fig. 23

Robert Feke

GOVERNOR JAMES BOWDOIN II



Fig. 24

Robert Feke

GENERAL SAMUEL WALDO

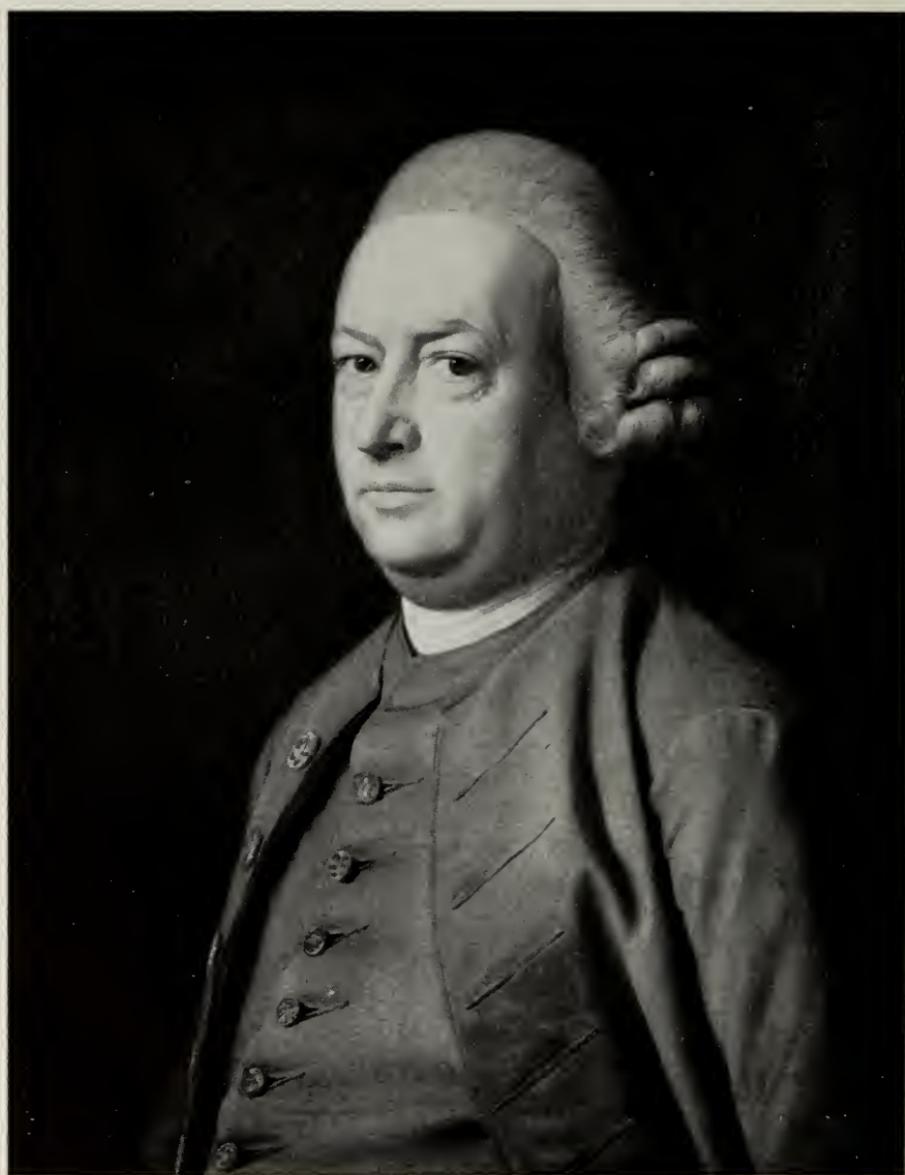


Fig. 25

John Singleton Copley

THOMAS FLUCKER



Fig. 26

Gilbert Stuart

THE HONORABLE JAMES BOWDOIN III
AND THE "PRESIDENT'S CHAIR"

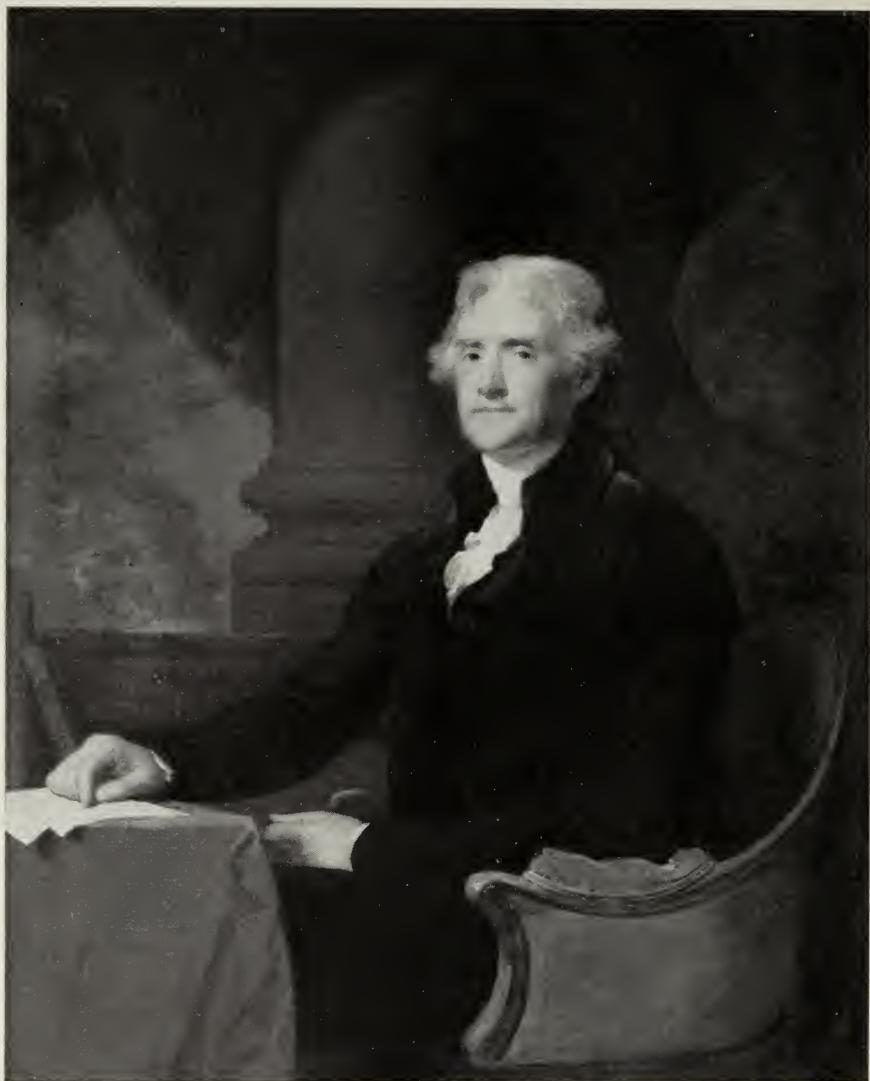


Fig. 27

Gilbert Stuart

PRESIDENT THOMAS JEFFERSON

Fig. 28

Gilbert Stuart

MRS. THOMAS C.

UPHAM



Fig. 29

Thomas Sully

DR. JOHN VAUGHAN

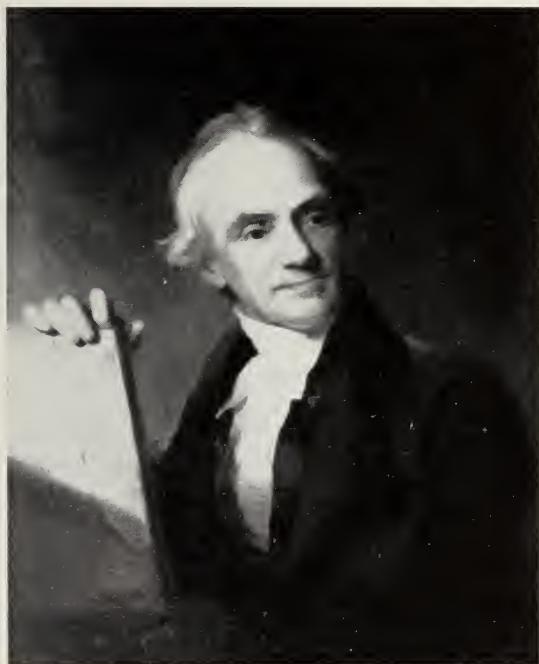




Fig. 30

Alexander Wyant

A CLEARING IN THE WOODS



Fig. 31

Winslow Homer

END OF THE HUNT



Fig. 32

John La Farge

ATHENS



Fig. 33

Ernest Fiene

LANDSCAPE



Fig. 34

Edouard Manet
BOY AND DOG



Fig. 35

Antoine Louis Barye
A MAN MASTERING A HORSE



Fig. 36

Paul Bartlett

STATUE OF
A NUDE MAN



Fig. 37

Eleanor Lincoln Johnson

HEAD OF
A JAVANESE GIRL



Fig. 38

CHINESE CERAMICS

Fig. 39

BLANC DE CHINE

KUAN YIN



丙午年
張東貞敬繪
黃忠公像

Fig. 40

Chao Ping-Chin

GENERAL HWANG

TAO-CHOU





Fig. 41

PERUVIAN DOUBLE VASE



Fig. 42

PERUVIAN PITCHER



Fig. 43 MELANESIAN STATUETTE OF A WOMAN



Fig. 44

POLYNESIAN
CANOE
PADDLE

Fig. 45

POLYNESIAN
CEREMONIAL
ADZE



Fig. 46

MELANESIAN FANTASTIC MASK

Fig. 47
AMERICAN
INDIAN
STATUETTES



Fig. 48
ALASKAN
BIRD-MASK





THE RARE BOOK ROOM IN HUBBARD HALL

One of the art treasures of the College is the Rare Book Room located on the second floor of Hubbard Hall, the building housing the College Library. Designed by the late C. Grant La Farge, it was formerly the library in a private residence in New York City. The room with all its furnishings, including the two Italian Renaissance tables, was given to the College in 1945 by an anonymous donor.

The most interesting architectural features are the antique ceiling from a Neapolitan palace and the mantelpiece of Istrian stone, both fine examples of sixteenth-century Italian Renaissance art. The five panels in the ceiling contain contemporary paintings of religious and allegorical subjects. The sumptuous woodwork is wax-rubbed French walnut. Above the mantelpiece is a portrait of Henry Wadsworth Longfellow of the Class of 1825, painted from life in Rome by George Peter Alexander Healy (1813-1864). It was given to the College in 1921 by Mrs. Annie Louise Cary Raymond.

The Rare Book Room is ordinarily kept locked, but a member of the Library staff will gladly admit visitors on request.

